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ford, Miss Fenton answers: "No, for the enjoyment and often even the possession of beauty is more a matter of seeing and of knowing than of price. It is not entirely for the sake of the esthetic that we are helping them, for if they can by seeing and appreciating and copying beautiful things make their own work better, they are aided financially as well. Throughout, the aim of our work with the children is to help them to see and to discover for themselves, to relate Art and Life, and, above all, to make them feel that 'Art is joy.'"

This leaves little to be said, but the fact that in its work among children the Metropolitan Museum of New York is allying itself to other museums all over the country and merely adding impetus to a great nation-wide movement should here be noted. Indeed, almost all the American Art Museums are at the present time carrying on educational work along these same lines, supplementing the instruction which is given in the public schools. The result is beginning to show and it will be more and more manifested as time passes. Great art can only be born among art-loving people, and when we have become a nation of art lovers we shall be also a nation of art producers. But deeper things underlie this consummation—as Miss Fenton has suggested, the power of enjoyment, aspiration and accomplishment are found in a knowledge of art which is vital and personal.

NOTES

F. P. A. F. A.
TRAVELING EX-
HIBITION

The Fellowship of the Pennsylvania Academy of the Fine Arts entered in March upon a new field of activity—a traveling exhibition to make a circuit of half a dozen of the smaller cities in Pennsylvania and Ohio. For a number of years the organization has held an annual exhibition under the roof of the Academy to which work by all artists was eligible. The traveling exhibition is restricted to works by members of the Fellowship only. Of these about one hundred were selected

by the jury from about one hundred and fifty submitted. The jury consisted of Thomas P. Anshutz, chairman, Charles Grafty, Edward W. Redfield, Blanche Dillaye, Hugh H. Breckenridge and Alice Barber Stephens. The exhibition committee which arranged all details, including management, is Rutherford Boyd, Thomas P. Anshutz, Nicola D'Ascenzo, Johanna Boericke, Charles F. Ramsey, Henry F. Rittenberg, Frank Reed Whiteside and Emelie Zeckwer. The first city on the itinerary was Easton, Pennsylvania, where the exhibition was held under the auspices of the New Century Club at a local dealer's gallery; next came Harrisburg, then in April, Youngstown, Ohio, and later Lancaster, Pennsylvania, and Cleveland, Ohio, and in the autumn, Erie, Pennsylvania.

The exhibition includes work in all mediums, the preponderance being, of course, oil paintings, though the work shown in both water color and black and white is exceedingly strong and interesting. It is a bright, vivacious little show, well worth the while of the smaller cities and particularly interesting as showing of what stuff the membership of the Fellowship is made. There is good variety of subject and manner. Among the finer things shown is a marine by Blossom Farley entitled "The Sands of Barnegat," a highly finished and delightful canvas. Edwin S. Clymer's "Silver Birches" is a good work, showing a decided departure from this impressionistic painter's usual style. Adolph Borie exhibits two charming portraits of his wife, one in his finer vein of high, pure color, which exceeds in interest anything seen from his brush recently. Carroll Tyson sends an interesting landscape, "The Southwest Valley"; Miss Butler two seascapes with New England rocks in the most acceptable manner; Martha Walker two charming foreign studies of a "Rainy Day in the Market Place, Dalmatia," and "Brittany Baby." Everett L. Bryant shows a charming study of spring in Druid Hill Park; Esther Groome is represented by probably the best canvas she has produced—"Old

Boats, Chesapeake Bay"—painted with style and force, and Henry A. Rand shows an unusual result in his small canvas entitled "Sunlit Snow." Morris Pancoast, who has lately won his way into prominence, shows three good canvases—snow scenes at Fort Washington. Paula Himmelsbach sends three handsome water colors painted on her recent trip to Greece, and Rutherford Boyd and Marjorie Watmough hold up the department of black and white with a series of illustrations by the former and a small group of pencil drawings by the latter.

H. W. H.

CITY PLANNING EXHIBITION At the suggestion of Mayor John E. Reynburn a great exhibition of city planning will be held in Philadelphia on May 15th, 16th, and 17th, when the third National Conference on City Planning is held. This exhibition will be similar to those which have recently been held in Berlin, Düsseldorf and London. It will consist of maps, plans, photographs, perspectives, models, etc., illustrating the growth of city planning in Europe and America. It will afford opportunity to study the development of the modern Continental city starting most frequently from a circular fortress, the marvelous growth of the boulevard system of Paris, the Garden Cities of England, the interesting municipal housing enterprises of Ulm, and the famous docks of Liverpool, Antwerp, Rotterdam and Bremen.

Logical city planning is, apart from a few shining examples such as Washington, Detroit, Annapolis, Buffalo and Savannah, a comparatively new thing in America, but recently some sixty cities have employed experts to make comprehensive plans for their betterment. The original drawings prepared for most of these cities will be shown at this exhibition. Included with these will be the plans for the remodeling of Philadelphia which have been prepared during the past few years and not previously exhibited in their entirety. This exhibition, which is the first of the kind to be held under municipal patronage, will be set

forth in the City Hall, and will, without doubt, mark an epoch in city planning.

ART IN NEW ORLEANS During the winter three very interesting exhibitions have been held in New Orleans. The first was a collection of ten paintings, pastels and oils, by Hugh H. Breckenridge of Philadelphia, who is well known as a colorist and painter of sunshine. The second was by William P. Silva, a southern artist now residing in Washington, D. C., who is rapidly gaining recognition in the important exhibitions in the east as well as meeting with gratifying appreciation in his special exhibitions in the south. Over three thousand persons visited his exhibition at Fort Worth, Texas, and several sales were made. The third exhibition was that of the New Orleans Art Association, which was held the last of March and included a group of pictures sent out by the American Federation of Arts. In this group some of the strongest painters in the country were ably represented. All three exhibitions have been held in the Newcomb Art Gallery. By next autumn the new Museum building will be completed and will offer another home to exhibitions.

Mr. Henry Turner Bailey of North Scituate, Mass., Editor of the *School Arts Book*, made a flying trip through the south early in April, speaking at New Orleans on the 5th and 6th and at the Louisiana State Teachers' Association Convention at Lake Charles on the 7th and 8th.

ART IN PITTSBURGH The opening of the fifteenth annual exhibition of the Carnegie Institute is anticipated with much interest. The International jury of award met in Pittsburgh on April 6th. This Jury was composed this year of William M. Chase, J. Alden Weir, Irving R. Wiles, W. Elmer Schofield, Edmund C. Tarbell, Frank Duveneck, Cecilia Beaux, Charles H. Davis, Maurice Greiffenhagen and Anders L. Zorn. Mr. Zorn is a distinguished Swedish painter, sculptor and etcher; Mr. Greiffenhagen comes from